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ABSTRACT

The purpose of this manual is to show teachers a variety of creative ways to capitalize on the high interest value of photographs for communication skills. The first section of this volume contains sketches to motivate deeper study of photojournalism: "Development of Photojournalism," "Time to Remember: Matthew B. Brady," "Dates in the History of the Illustrated Press," "How Do You Get To Be a Press Photographer," "Press Photography by Lou Egner," "Morabito Snaps a Pulitzer with 'Kiss of Life' Photo," "How Are News Pictures Printed?" and "Some Photojournalism Terms." The second section provides a collection of classroom activities spanning various levels of instruction. Early reading and writing activities and exercises to develop skills in visual discrimination for mass media classes are included, in addition to descriptions of creative experiences and lists of research topics, projects involving pictures, and resources. (KS)

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PHOTOJOURNALISM

Carolyn S. Gentry
Compiler

The Florida Times-Union
Jacksonville Journal
Jacksonville, Florida

1976

CS 203 280

Foreword

Photojournalism is telling a story through published pictures. Newspapers strive for creative use of photographs to communicate information, stir emotions, create human interest and stimulate a desire to read. Good pictures communicate information and draw readers to the written stories. The purpose of this manual is to show teachers a variety of creative ways to capitalize on the high interest value of photographs for communication skills.

Learning activities involving photographs stimulate perceptual skills such as accurate observation and visual awareness. The "art of seeing" and language have definite connection. Visual awareness develops a child's human experience by giving a context for writing activities and a way of selecting and ordering words. Photographs, articles and activities in this manual are based on the idea that the visual is inspiration to the verbal.

The first section of the manual contains sketches to motivate deeper study of photojournalism; the second part is a collection of classroom activities covering diverse levels of instruction. Early reading activities as well as critical skills in visual discrimination for mass media classes are included. Teachers who know the individual differences of their students may dip in where need and interest exist.

Beyond the printed pictures found in daily newspapers, glossy prints and wirephotos are available to teachers by calling 791-4100.

An outstanding photojournalist once wrote: "No one can stir the public conscience more than the photographer. You have the one thing that a word person would give his eye teeth to possess — believability." To the photographers of **The Florida Times-Union** and **Jacksonville Journal** whose photographs underline reality and create art in the stories their photographs tell, this manual is presented with the goal that those photographs may inspire school children to improved visual and verbal skills.

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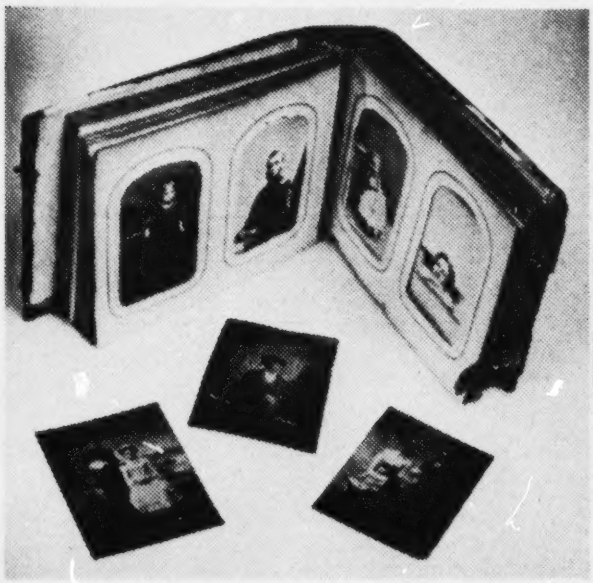
Development of Photojournalism

Cave painting, cuneiform and the **camera obscura** were mankind's early attempts to tell and record history through the use of pictures. The saying "one picture is worth ten thousand words" has inspired the development of printed visual communication from crude wood carvings to contemporary photoengraving processes.

Woodcuts, the first printed pictures, were carved from blocks of wood by a slow and costly process requiring each picture to be individually carved on a single block by one engraver. Later, however, a system of putting together several small blocks for a large picture made the use of pictures more practical. First illustrations were used in advertisements or as decorations, but they generally had no connection with the news.

Political cartoons were used during the Revolutionary War by a few editors. Even though pictures were not used in large numbers, cartoons such as Benjamin Franklin's "Join or Die" were used to communicate a message. Before long, even though they were crude and hard to see, illustrations were used to accompany news stories and not as mere decorations. After the Revolutionary War, a paper shortage prevented almost any use of illustrations.

Penny papers, inexpensive papers with human interest stories written for the average reader, revived the use of line drawings. During the Civil War, artists-on-the-spot drew scenes of battle which were rushed by runners through lines to the newspaper editors. Wood engravers



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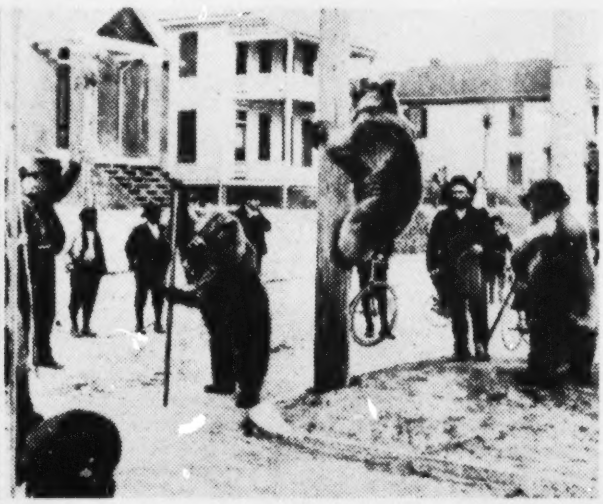

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Photography Spanning a Century

1. Photograph album showing tintypes, about 1860, *photo by Don Ray.*
2. Acrobatic bears perform on Jacksonville Street, 1905
3. Adams Street, West from Main in 1927

then transferred the artist's sketch to the wood block. The famous documentarist Mathew B. Brady took photographs, but these photographs could not be reproduced in newspapers. Not until the end of the nineteenth century when the halftone engraving was developed could newspapers reproduce pictures made from a camera.

Photography as an art form and medium of communication is but 135 years old. Simultaneous attempts were made in Europe from the early 19th century to record an image.

Tom Wedgwood of England in 1802 made an early attempt to capture the image of the camera chemically by exposing to daylight a surface moistened with nitrate of silver, but the image was not "fixed" for permancy.

Joseph Nicephore Niepce, who had successfully experimented with permanent photographs, and Louis Jacques Mande Daguerre formed a partnership, but Niepce died before they ever refined the process. Daguerre went on in 1839 to discover a technique, "the daguerreotype," involving exposure and development from a silvered copper plate.

William Henry Fox Talbot treated paper with common salt and silver nitate to make it light sensitive. In recognizing the value of the negative and in keeping images from darkening, Talbot established photography as known today. His friend, Sir John Hershel, suggested a more permanent fixative, sodium thiosulfate — hypo — instead of the common salt Talbot had used. Talbot's process, called "calotype" or "talbotype" was popular until the wet plate processing of the late 1850's. The oldest known lens photograph, fixed by the Talbot formula, is in the Science Museum of London. Dry-plate, film photography and the introduction in 1888 of George Eastman's box camera were important inventions causing the birth of pictorial journalism.

A newspaper picture printed on a letter press requires a photoengraving. In this process a photograph becomes a "halftone," which results

Continued on next page

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from etching a pattern of dots into metal through an acid treatment. The halftone engraving permits reproduction of photographs with all their variations from white through gradations of gray to black. With the invention of the halftone in 1880, newspapers could print photographs from curved stereotype plates on rotary presses.

During the era known as "yellow journalism," around the 1890's, editors like William Randolph Hearst and Joseph Pulitzer increased their circulation through the use of pictures in their newspapers. Most editors, however, were slow to accept pictures in great quantities.

By World War I, illustrations were used more often. In 1919 when American's first tabloid — the **New York Daily News** — appeared, editors decided that pictures were here to stay. People bought more newspapers because they liked the news of the day told by pictures as well as by the printed word.

The wirephoto in 1935 allowed the use of spot pictures with spot news coming from distant places. Television, movies and illustrated magazines also forced greater use of pictures in newspapers.

A survey to find what parts of the newspaper readers like best shows 74.3% of newspaper readers seeing the picture pages. This shows the popularity of pictures and indicates why modern editors are using more photographs in their newspapers.

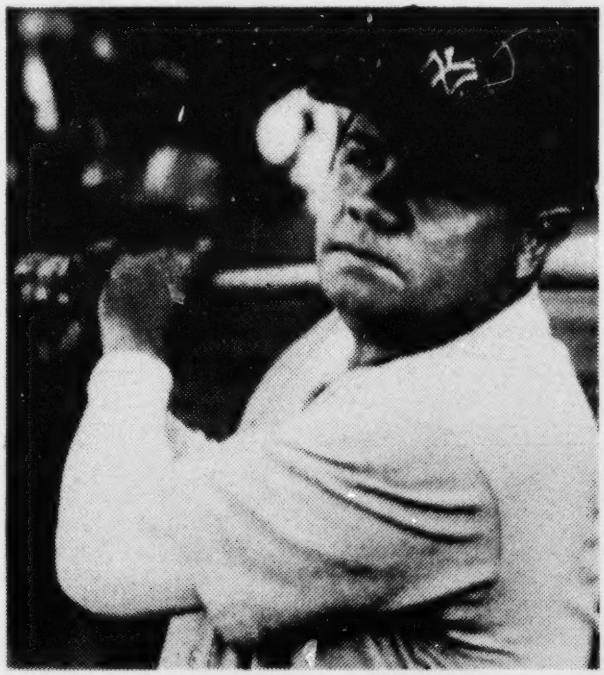
Few newspapers follow a set policy as to the number of pictures to be used in any edition. Often the number used will depend on the editor's interest in visual coverage, the availability of illustrations and their news value.

Editors will agree that the larger the picture, the more readers will notice it; but factors other than size will also hold attention and cause readers to recall what they have seen.

When choosing photographs, like choosing news, editors use guidelines. Pictures may be chosen because they're timely, show an event that happened close to home, contain someone famous or will have important consequence.

Four basic types of news pictures are: on-the-spot made at the scene of action; people who make news; sports; and historical interest such as pictures of long ago, famous historical events, or photographs of the deceased whose memories still make news.

Other photographs are not truly "news" but are printed because of their human interest value. Those may be pictures of beautiful scenes,



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4. Babe Ruth when he played in Jacksonville June 20, 1933
5. Flag Raising at Camp Blanding on October 16, 1940, *photo by the late Grover Henley, Times-Union chief photographer for 45 years.*
6. Fashions of the Fifties
7. Senator John Kennedy in Jacksonville October 24, 1960

children or pets. Feature pictures help balance the troubling, "bad" news of the newspaper with scenes of life's more favorable, "good" aspects.

An effective newspaper picture must tell its story clearly and quickly just as a news story does. Unessential details which do not add to its purpose are removed by a process called "cropping." Editors mark the outer area of a photograph with a grease pencil to show the engravers which part of the photograph is to be excluded.

The way a picture is printed will have much to do with the attention its readers give it. The print from which the halftone is made must be clear and sharp, with enough contrast to allow all important details to remain in the engraving. Good presswork is also necessary. Pictures have to be inked sufficiently and be reproduced from accurate stereotype plates. Pictures that are smudgy, too faint, or poorly reproduced detract from an attractive page.

Explanatory lines, called cutlines or captions, are sometimes used to help pictures tell their stories. Numerous principals of layout determine which pictures will be placed on a newspaper page.

Modern newspapers recognize that good pictures can communicate information and attract readers to the word stories that contain additional information. Photographs are partners to written news in giving a complete account of daily events.

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Time to Remember: Mathew B. Brady

Reprinted from the April 29, 1976, Jacksonville Journal

By DICK BUSSARD
Journal City Editor

When Raymond Cortadellas bid $10 for an old trunk at the Seaboard Air Line Railroad auction of unclaimed freight in 1922 he probably thought the trunk was worth the money.

There was no way to know what was in the trunk since it had not been opened. But if there was anything of value that would just be a bonus.

When Cortadellas got home and opened the trunk he realized immediately what he got more than his money's worth. The trunk contained a Springfield rifle, a movie projector and films, and 18 old photographs.

The antique movie projector and film he eventually sold for several hundred dollars. The other articles in the trunk gradually were discarded or remained in the family.

The pictures he kept.

Recently Cortadellas' son, Raymond B. Cortadellas of 9185 Kings Colony Road, gave the pictures to the embryo Museum of Southern History, a project of the Kirby-Smith Camp of the Sons of Confederate Veterans. The museum is the brainchild of J. Richard McMillan, camp commander.

The gift was an important one because the photographs are original prints made from the glass negatives of that noted pioneer photographer of Civil War fame, Mathew B. Brady.

The 18 photographs are some of the most famous of the 3,500 pictures taken by Brady and his staff during and immediately after the Civil War.

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1. Brady himself took the photograph of Abraham Lincoln visiting the troops.
2. Union troop wagons prepare to roll in this famous scene early in the Civil War.
3. The hanging of Capt. Henry Wirz, commandant of the Confederate prisoner of war camp at Andersonville in west central Georgia. An estimated 13,000 Union prisoners died there in 15 months, mainly as a result of the unsanitary conditions and Wirz received most of the blame. Brady's fame gained him entry to many such historic events.

The age of the prints donated by Cortadellas is not known but they must be about a century old.

Their age and the fact that they were made from Brady's own negatives give the prints added historical significance and perhaps more dollar value as well. Photo copying is a simple process today but a hundred years ago it was impossible.

There is no way of knowing how many original prints were in circulation but it is doubtful that many survive. Some of the photographs have been widely published and the 3,500 Civil War negatives are in the Library of Congress.

Brady never made a dime off his war photographs. In fact, his ambitious Civil War project led to his financial ruin.

Brady had learned how to make daguerreotypes, an early wet-plate photographic process, from Samuel F. B. Morse, the inventor. He opened his own studio in New York in 1844.

Recognizing the potential of this new medium, Brady had the brilliant idea of photographing as many famous faces as he could. This was a spectacular success and his studio became one of the most fashionable in America and made him rich.

His work also proved to be of great historical value as any student of American history knows today. Brady photographed every president from John Quincy Adams through William McKinley, except for William Henry Harrison, who died before one could be photographed.

When Civil War came, Brady had what seemed like another great idea — and it was, at least historically. He invested more than $100,000 into a project to make a complete pictorial record of the war.

Brady believed he could sell his photographs to the government after the war. But the government, perhaps somewhat shortsightedly, wasn't interested.

Not only was Brady stuck with unpaid debts from his original investment, he couldn't even afford to pay storage on his negatives.

Soon he was forced to sell his once-prestigious studio and finally declared bankruptcy.

Brady had hired the best photographers

available to cover the war, including two who would become famous in their own right, Timothy O'Sullivan and Alexander Gardner. But Brady would not share the credit for his work with the other photographers and by the middle of the war, most had quit.

Brady achieved national fame, if not fortune, for his work. The New York Times wrote on July 21, 1862:

"His artists have accompanied the army in nearly all of its marches . . . The result is a series of pictures christened 'Incidents of the War,' and nearly as interesting as the war itself; for they constitute the history of it, and appeal directly to the great throbbing hearts of the North."

Later the same year, on Oct. 20, The Times wrote:

"Mr. Brady has done something to bring home to us the terrible reality and earnestness of war. If he has not brought bodies and laid them on our dooryards and along the streets, he has done something very like it. . . It seems somewhat singular that the same sun that looked down on the faces of the slain, blistering them, blotting out from the bodies all semblance to humanity, and hasting corruption, should have thus caught their features upon canvas, and given them perpetuity forever. But it is so."

Many of Brady's photographs of course did show the war in all its horror — bloated bodies; slain boy-soldiers, their faces covered with blood; stacks of bodies, more skeleton than flesh. He also recorded the execution of war criminals after the war, including those believed to be involved in the conspiracy to assassinate President Lincoln.

Some of these pictures are among the 18 in the Cortadellas collection donated to the Museum of Southern History.

But for all his fame and his great contribution to history, Brady died a pauper in a charity ward in New York.

The government wound up with his negatives after all, buying them at a public auction for $2,840.

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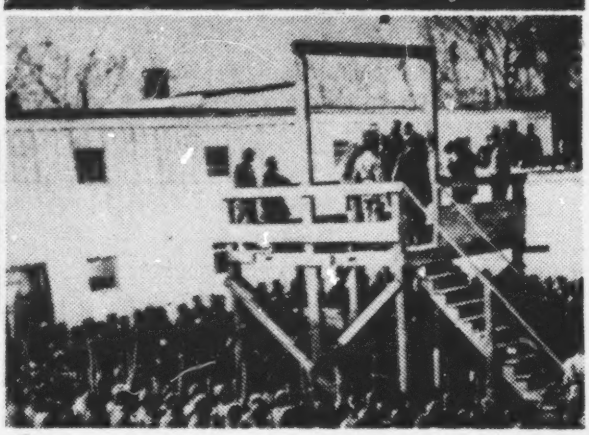

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Dates in the History of the Illustrated Press

1568 — Camera obscura, literally a dark room with a lens in it, was used to capture an image on paper that was traced and colored.

1638 — A full page engraving appeared in England's first regular news tract. The illustration accompanied a news story telling about a "prodigious eruption of fire, which exhaled in the maddest of the ocean sea, over against the Isle of Saint Michael, one of the Terceras, the new island which it hath made."

1707 — The Boston News-Letter was the first colonial newspaper to use a woodcut, a reproduction of a new flag being used by the United Kingdom of England and Scotland.

1700's — Pictures were used in some advertisements. A picture of a clock-face identified the watchmaker's advertisement; pictures of a hand holding an open book decorated a bookseller's ad.

1719 — **Boston Gazette** printed a "device," a small picture carved on wood blocks which decorated the newspaper's name.

1754 — Benjamin Franklin first ran his famous "Join or Die" illustration in the **Pennsylvania Gazette.** It was used again during the Revolutionary War.

Revolutionary War — Newspapers used political cartoons but few pictures in large numbers. After the war, pictures were used infrequently due to paper shortage.

1820 — Pictures made by the "white line" engraving process began appearing in American newspapers. Wood blocks were cut across the log, instead of lengthwise, to produce fine, accurate lines.

1800's — Use of pictures became more widespread when newsprint became more plentiful. Paper shortage was relieved by the invention of the Fourdrinier machine, which produced paper rapidly in an endless sheet.

1823 — America's first "illustrated newspaper" **New York Mirror** presented pictures regularly.

1830's — Penny papers used pictures to make newspapers appealing to the average reader.

1832 — The famous **Penny Magazine** was founded in London; its popularity was a result of specializing in illustrations.

1835 — Competition grew among the New York dailies in presenting pictured news. The **New York Herald** published an eight-page picture annual containing woodcuts of scenes of the Mexican War, a cartoon, and pictures of an actor and actress.

1839 — The daguerreotype and the calotype were announced.

1850 — **Harper's Monthly** and **Gleason's Pictorial** were published as the first illustrated magazines in America.

1855 — Frank Leslie, a leading editor of the period, published **Frank Leslie's Illustrated Newspaper.** He employed 70 wood engravers to do the work for his publication.

1850's — Charles Wells in England invented the sectional wood block, which allowed wood blocks of any size to be engraved.

Civil War — "Artists-on-the-spot" sketched war scenes.

1880 — Stephen H. Horgan introduced the first halftone to pave the way for modern illustrated journalism.

1897 — The first halftone was printed in a newspaper in a web-perfecting press using stereotype plates in the **New York Tribune.** Prepared by Stephen H. Horgan, it was a reproduction of a portrait of a New York senator.

1914 — Rotogravure was used successfully and many editors added magazine sections printed by this method.

1919 — **New York Daily News** was launched in New York City by Joseph Medill Patterson and Colonel Robert McCormick. The first tabloid printed in the United States made wide use of pictures and sensational news.

1924 — William Randolph Hearst founded the **New York Daily Mirror.** As a result of its success, other editors became more picture-conscious; photographic and engraving departments began to appear.

1935 — Wirephoto was put into practical use by the Associated Press. Timely news pictures could be transmitted by electrical impulses.

1938 — Syndicates and picture organizations such as Associated Press began a picture mat service.

1939 — First colored pictures were sent out by Wirephoto.
WW II — Cable and radio were used for the transmission of pictures from abroad.

After WW II — Improved and expanded use of offset printing involving cold type and photography produced more flexible and attractive newspapers.

How do you get to be a Press Photographer?

As director of photography for the Jacksonville Journal and writer of the Journal's Saturday column "Camera Shots," Lou Egner is often asked, "How do you get to be a press photographer?'

"If you want to do something bad enough, do it for nothing. Stay out on the streets and take pictures," Lou says, but if that sounds too simple, here is some other advice from his 40 years of picture taking experience.

"First, you have to have a certain amount of ability and a burning desire to take pictures — GOOD PICTURES! Second, if you want to excell in this field you must have good equipment and know how to use it. Third, experience is the key word in any form of endeavor. Keep taking pictures and build an impressive portfolio. Then start calling on the editors. Remember there is money to be made as a good free-lancer and this is a great springboard to a job with a publication. Just don't give up when the competition gets rough."

Lou's interest in photography began during his high school days in Chicago when he used his Eastman folding camera to take sports and beach pictures, later developed at a drug store.

A Mediterranean cruise during his college days proved to him the pleasure of photography. While in Madeira, Lou became friendly with a professor of European history and his wife who, like most tourists, wanted to appear together in their snapshots. Often they would call on Lou to use their movie and still cameras to take their pictures. Soon others on the tour were asking the same thing, so by the time the tour reached Algiers Lou recalled that he had ten cameras hung around his neck.

After he had started his study of journalism and advertising at Columbia University, Lou interrupted it for a ten month trip to Japan and China. Pictures Lou took before World War II, such as a long shot of the meandering Great Wall framed with a pine bough in the foreground, show the quality of vision Lou was developing through experience by documenting his travels. Not yet ready to enter professional photojournalism, Lou sought more training by enrolling at Northwestern School of Journalism.

While working in a dairy processing plant to supplement his college expenses, Lou had the opportunity to process the first vitamin D milk sold. This experience in milk processing gave background for stories and pictures he later published in a monthly dairy magazine. Lou credits free lancing for preparing him for his profession that would require him to shoot under deadline pressures every news, sports, fashion and human interest picture imaginable.

Among Lou's favorite pictures are the close-up of a small boy caressing to his cheek a carrier pigeon and the shot of unlikely dancing partners — a cat and a dog high on their hind legs with forepaws wrapped around each other. That shot, Lou explains, was the result of quick reflex since the animals has refused to perform except when Lou had turned his back and was leaving the room. Pivoting quickly with his camera, Lou got his picture to prove what he says about successful photographers, "You've got to be cocked and ready when the action happens!"

Press Photography *By Lou Egner*

The Man

A press photographer that works for a newspaper is a fellow with a pleasing personality, well dressed, a man whose craft is as easily performed as his breathing and last a person with more than average amount of finesse.

His Job

If he works for a morning paper his day can start anywhere from nine in the morning to two in the afternoon. If he works for an afternoon paper, his day starts at seven in the morning and his day is over by 3:30 in the afternoon. Some afternoon papers have a night man who starts at two in the afternoon; it is his job to cover events that happen from two on until almost midnight.

He is expected not only to shoot pictures, but to be able to come back to the darkroom and process his film and make prints for whatever deadline he is working on.

His Equipment

The average press photographer carries one 2¼ reflex and usually one 35 mm camera with an assortment of lenses. He also has a Heiland Strobe unit, an ample amount of 120 Tri-X and 35 mm film.

Some photographers choose to work mainly with the 120 camera, while others prefer the 35 mm. This is of little consequence as long as the quality of the pictures is good.

The Assignment

A variety of assignments has to be handled each day such as news, women's department, sports and special features.

A news assignment can be anything from the signing of a proclamation to a four alarm fire. Most of these assignments are on a rush basis. The photographer is always trying to make deadlines.

Women's department assignments can be anything from high fashion to cooking. Usually there is no rush and they would prefer that the photographer take his time and exercise a certain amount of imagination. Some photographers have a flair for this type work; others prefer the straight news.

All photographers think that they are great sports lensmen when actually only a small percentage of the staff is really good at this type of shooting. To be a good sports photographer, timing becomes a very important factor. A picture taken a split second too soon or too late can miss the entire impact of the shot. Anticipation is another prerequisite that is needed to be a good sports photographer. Therefore, he has to have a good knowledge of the sport he is covering. As a rule, good sports lensmen are also active sportsmen themselves. To do a good job in this field a man must love sports of any kind.

Special feature assignments are those that take a lot of time and a lot of imagination on the part of the photographer. The subject can be anything from a fashion layout to a story on pollution.

Assignments

When a photographer reports to work, the first thing he does is look at the assignment book. The chief photographer has initialed the book, the photographer picks up his cards, reads them carefully to be sure he understands what is required, gathers up his bag, gets a car and takes off.

Special Awards

If the photographer shoots a picture that the whole world might be interested in, it is picked up by the UPI and AP and transmitted. He usually receives a monetary bonus for making the picture. Many times pictures are picked up for just certain areas of the country, like Florida or the Southeast.

The photographer that takes the most outstanding photograph each month in the eyes of his managing editor receives a bonus for that month.

News photographers by and large are not wealthy men, but you couldn't get one of them to change jobs if his life depended on it. They are a dedicated hard working lot who struggle to make their paper the best in the country.

Character and Composition *Photos by Lou Egner*

Pulitzer Winner Rocco Morabito...

Reprinted from the May 7, 1968 Times-Union

By PAUL MITCHELL
Times-Union Staff Writer

Excitement swept through The Florida Times-Union and Jacksonville Journal news rooms at 3:30 p.m. Monday, when wire service teletype machines clacked out bulletins that Journal staff photographer **Rocco Morabito** had won a coveted Pulitzer Prize — including $1,000 cash — for news photography.

Most Journal staffers had finished work and gone home, but Rocco lingered at his desk. Suddenly, he noticed Ed Cavannaugh, photographic darkroom technician, gesturing wildly, and telling, "Come here, Rocco, quick."

"I thought something had blown up in the T-U darkroom, and I went running," Morabito said. "I was met by a bunch of T-U photographers shaking my hand and slapping my back. Frank Smith said I'd won a Pulitzer Prize for my 'Kiss of Life' photo taken last July 17. I knew he wouldn't kid about that, so we ran up to the teletype room, looking for the story. When we couldn't find it right away, I wondered if it was true."

"You're the winner," Executive Editor John S. Walters assured Morabito. "It's one of the great pictures of our time."

The small room filled with reporters, editors and photographers anxious to see the wire report (others were pouring in now) and to shake Morabito's hand.

Robert R. Feagin, president of the Florida Publishing Co., and general manager of the Times-Union and Journal, noted, "There can be no more significant milestone for any photographer than the winning of a Pulitzer Prize. We at the Journal and Times-Union are proud of our association with Rocco, and we congratulate him on his outstanding triumph."

In moments, Morabito was caught up in a hectic cycle of long distance phone calls. One was from the New York Times.

"What'll I say?" Morabito asked, as he took the phone.

"Tell 'em you can't speak English," advised Times-Union Editorial Page Editor Bill Sweisgood with a chuckle.

Morabito found words for a dozen interviews from distant news media.

"I had a feeling for the picture I shot of a lineman hanging unconscious from a pole after brushing against a high tension line, and being given mouth-to-mouth resuscitation by a fellow lineman," Morabito recalled. "But, I didn't dream it would go this far," he added.

The injured city lineman, R. G. Champion, suffered burns on hands and feet, but recovered at Baptist Memorial Hospital. He was rescued from the pole by a fellow lineman, Jimmy Thompson, who administered mouth-to-mouth resuscitation.

"I was sent out to check a neighborhood disturbance, but I couldn't find it," Morabito recalled. "I saw some men on the poles, and decided to get a picture of them at work. When I turned the corner, I saw one lineman hanging by his safety belt. I thought he had slipped.

Continued on next page

Rocco Morabito, born in Port Chester, N.Y., moved to Jacksonville as a child with his family. He began working with the Journal here as a boy carrier, and rose to district manager for home delivery before entering the Army Air Forces in 1942. He served as a B-17 Flying Fortress ball-turret gunner in Europe from 1943 to 1945, and flew on 34 combat missions for which he was decorated.

After the war, he returned to the Journal, and in 1949 joined the editorial staff where he learned photography. He became a fulltime staff photographer in 1952.

"Kiss of Life"

Kiss of Life ...

Continued from preceding page

"I jumped out of the car and ran up, snapping a picture. I saw he was hurt and ran back to the car and radioed the Journal city room for them to call an ambulance. Then, I ran back and began taking pictures. Another lineman had climbed up the pole and was breathing into the unconscious man's mouth."

Morabito recalls using a Rolleiflex 120 twin-lens reflex camera, and shooting at F.8 lens opening at 500th of a second speed.

"I was looking up into a bright sky, and shot fast," he said. "I shot four frames on the film in the camera, and then changed rolls and shot 12 more.

Back at the Journal, Morabito was pressed by the noon deadline when he rushed out of the dark room with sequence prints of the lineman's dilemma.

He recalled spurning use of a $10,000 automatic film processor (necknamed "The Monster") to "soup" his film with Cavannaugh's help in the Times-Union dark room.

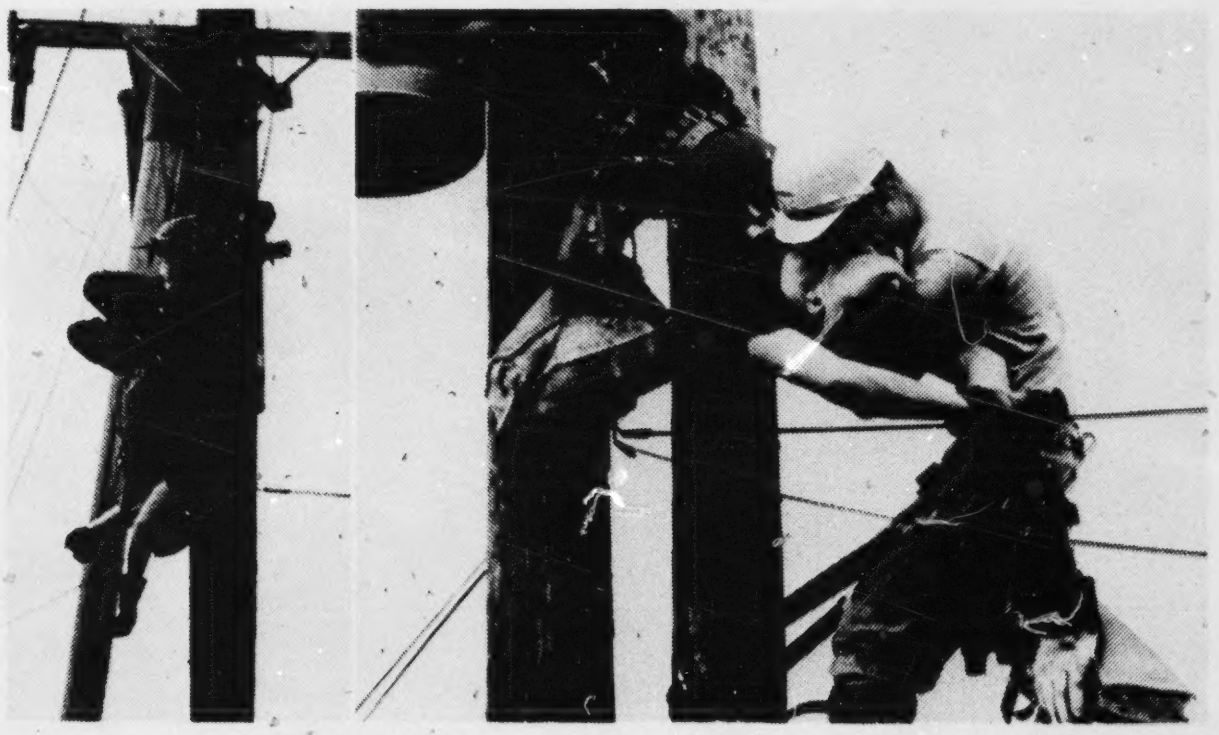
His now famous "Kiss Of Life" photo was carried in both Jacksonville dailies, and by the national wire services. It was quickly hailed the best news picture of 1967 by some major newspapers and some magazines. Laurels include:

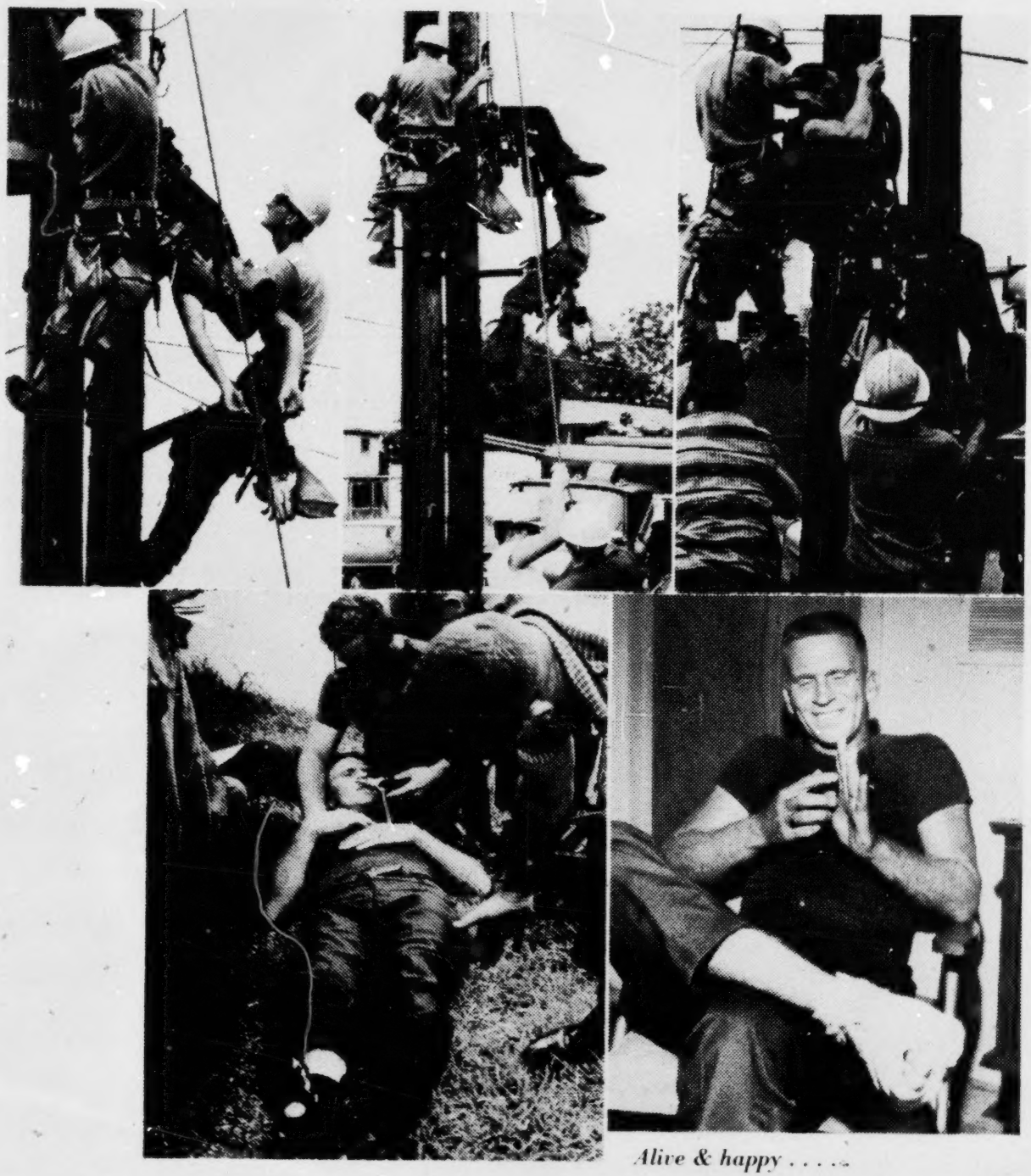
- A national United Press International Picture of the Month award for July 1967.
- Monthly award by the Southeastern Newspaper Photographers Association.
- First in spot news coverage in contests sponsored by the Associated Press Association of Florida and the Florida Press Association.
- Pulitzer Prize award for news photography.

"I still can't believe all this has happened to me," Morabito admitted.

"What about your Pulitzer Prize glory?" he was asked.

"It's great, but tomorrow morning my editor will probably say, 'Rocco, what you got in pictures for today?' "



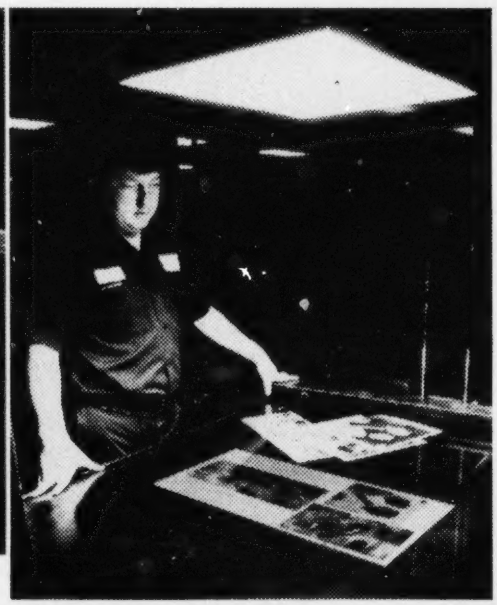


Alive & happy . . . .

How are News Pictures Printed?

1. After a picture is developed and printed, copy person brings photo to Engraving Department.
2. Photo is scaled and sized in Engraving Department according to editor's markings on back of copy.
3. Photo is rephotographed — enlarged or reduced — and a screened negative is produced.
4. Negative is trimmed to the desired size.
5. Negative is then placed in contact with a sheet of light sensitive pre-coated magnesium which is exposed with a pulse xenon lamp.
6. Automatic processing in a chemical removes any unexposed areas.
7. A weak acid solution washes the plate for removal of stains and foreign matter.
8. Plate is placed in an auto-etching machine which contains a solution of diluted nitrate acid

1.



2.

From Paper to Plate

Photos by Allan Walker

1. Producing the Screened Negative
2. Transferring the Negative to Magnesium
3. Removing the Engraving from the Etching Machine
4. Trimming the Engraving

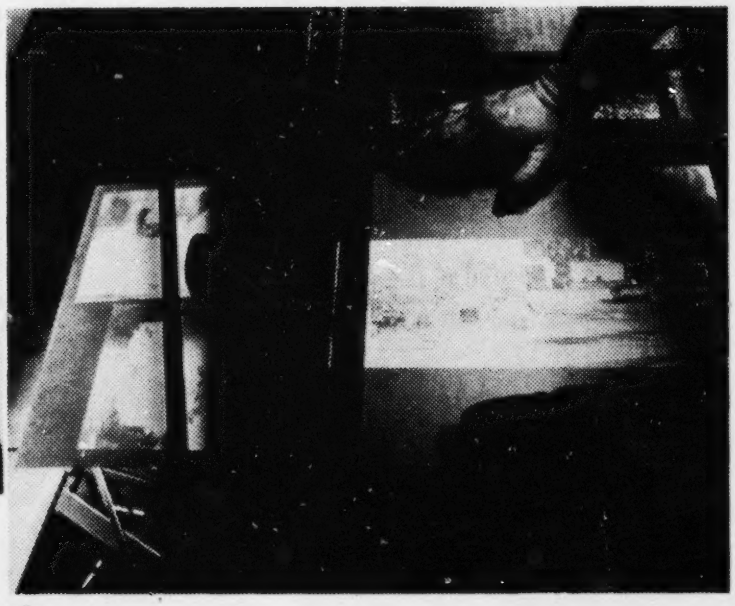
42° Baume (strength of acid.) The machine automatically splashes acid solution up to the plate. While the plate oscillates, the acid solution etches away all metal which has not been exposed to a depth of from 4/1000 to 7/1000 of an inch. This, then, is an engraving.

9. Engraving is removed from etching machine and acid solution is washed from it.

10. A guillotine trims engraving to size.

11. Engravings are identified and delivered to the Composing Room.

3.



4.

Some Photojournalism Terms

Benday — mechanical method of applying dot patterns or tints to a zinc etching to give a special shaded effect

credit line — small type to give name of illustrator or photographer

cut — another word for illustration; comes from "woodcut" when all newspaper illustrations were cut from wood blocks

cutline — text explaining an illustration or cut

dragon's blood — a red topping powder used in zinc etching (line cuts) which protects the lines of an image from nitric acid which eats away other portions

four-color process plates — separate plates needed to reproduce photographs, etc. in full color; mixing primary colors — red, yellow and blue — achieves all other colors; black added for detail and depth

halftone — printing plate used for the reproduction of photographs, paintings or wash drawings; can give all tones ranging from highlights to deep shadows

intaglio — one of the three basic types of printing; an Italian word that means engraving; an example is rotogravure; image is not made up of lines and dots as in letter press but is composed of an ink film of wide variations prints from beneath the surface

letter press — one of the three basic types of printing; sometimes called relief printing because the inked area is raised: zinc etchings, halftones, linotype slugs and stereotypes are examples

lithographic printing — one of the three basic types of printing; called surface printing because the inked area is flat

overlines or underlines — lines of type above or below pictures to explain or draw attention to pictures

zinc etching — printing plate used for the reproduction of solid line drawings

Sources

A. Staff photographers

B. Wire Services such as Associated Press or United Press International are agencies which gather news and photographs. A network of leased telephone wires transmits copy directly to each newspaper that subscribes to the wire service. Telephoto is the service of the United Press International; Wirephoto is the Associated Press serivce.

C. Photo agencies are organizations which represent free lance photographers. An agency's name such as Black Star will be in the credit line beneath the picture.

D. Portrait photographers supply many of the engagement and wedding pictures used in the social section.

E. Photograph files are kept up to date in the newspaper's library to supply news pictures or individual portraits whenever they may be needed.

F. Maps, charts or graphs are used in addition to news pictures. Weather maps, parade routes or financial graphs are often used to clarify meaning in a way that words never could. These drawings are supplied by staff artists, advertisers or by wire services.

Good News

Collect pictures and articles of "good" news, people having fun or winning things.

Photos by Rocco Morabito, John Huber, Dan McCormack

Early Reading and Writing Activities

1. Make a pictionary/dictionary. Paste pictures on the front of index cards and the word for the picture on the back.
2. Make a matching word and picture game. Divide a large piece of stiff paper into nine squares. Place a picture on each square. Make word cards with names of pictures. Make a checking card for each set of squares. Each square is numbered and the checking card has the number and word written on it. Color code the checking cards and sets of squares.
3. Make a treasure hunt game where words are matched to pictures. Cut objects and pictures. Make word cards to correspond to pictures and objects. Place pictures in a box. Place word cards on chalkboard ledge. Draw a picture from the box. Look for the word card which matches picture or object. The winner is the student with the largest number of correct words.
4. Clip or find interesting, amusing or strange pictures. Write or tape or tell your own story.
5. After teacher or tutor reads a story, draw a picture to show the main idea of the story.
6. Cut out pictures from a grocery ad. Label the pictures. Students find the letters to match the labels.
7. Look at a picture. Tell how one person in the picture is feeling.
8. Select pictures to illustrate a book you have read. Working with a group, paste pictures into a long strip and attach to rollers. One student turns the roller and another explains the story of each picture.
9. Find pictures to match with consonants. Make a wall poster or collage.
10. Collect and classify pictures according to sounds, such as:
    - Sounds of My Home
    - Loud Sounds
    - Sounds of the Farm
    - Sounds of the City
    - Pleasing Sounds
11. Select a picture and:
    Tell what is happening in the picture
    Relate personal experiences that are similar
12. Arrange several pictures on the chalkboard ledge. Write titles for them.
13. Select a topic, such as: "Holidays," "Community Helpers," "Things That Crow," "Fun Things to Make." Select pictures and stories to explain the topic.
14. Use pictures for "Show and Tell." Tell what, where, when, who, why, and/or how the action of the picture happened.
15. Collect weather pictures. Tell what you should wear. Illustrate with pictures of clothing.
16. Find pictures of personalities in the news. Learn their names, origin, and outstanding achievement. Pretend to introduce the personalities to the class.
17. Clip and mount interesting photographs. Write stories about the pictures. Use the story to put on a puppet show.
18. Match words written by the teacher with newspaper pictures which have been discussed by the class.
19. Collect pictures and articles and place in folders: pollution, children in the news, good news only, having fun, the zoo, holidays or safety.
20. Select a photograph of a person. List all the adjectives that may describe the person.
21. Find pictures to mount for each letter of the alphabet.
22. Find the caption beneath a newspaper picture. In a given time, tell the main idea of the picture and caption.
23. Work with two or three other students. Teacher will give a subject such as: farm life, industry, food, clothing, etc. Select pictures to illustrate the subject. Discuss each picture and tell how it correlates with the series.
24. Make scrapbooks on timely subjects. Collect several pictures on one topic. Mount pictures and put in book form.

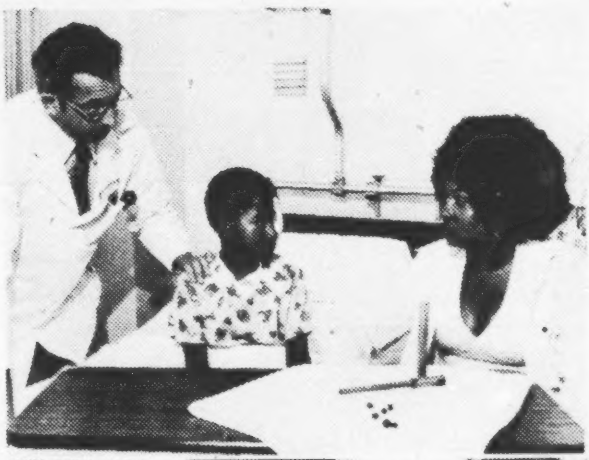
Continued on next page

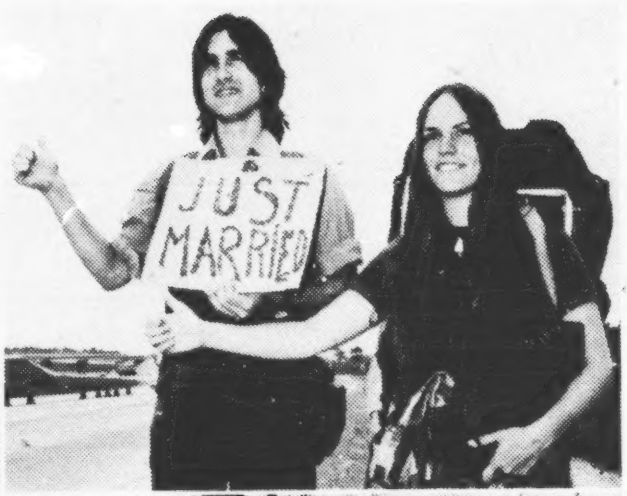
Continued from preceding page

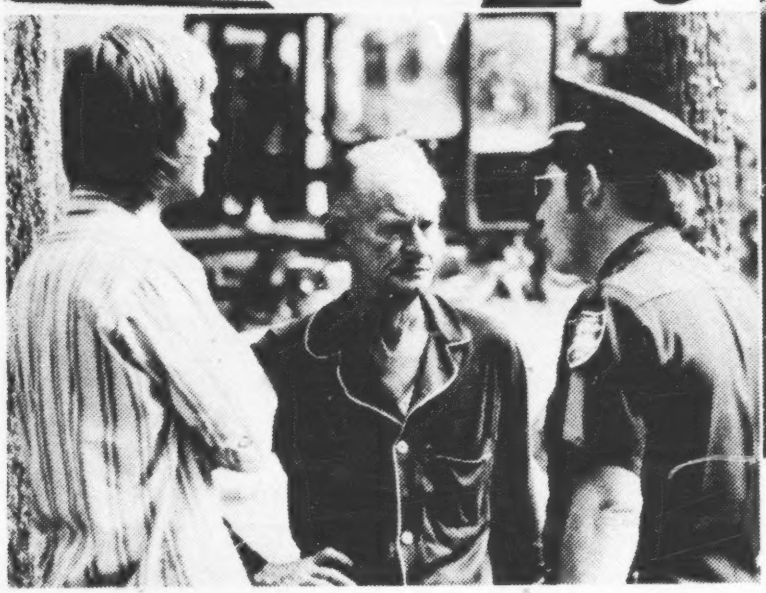
25. Discuss and find symbols used in cartoons, such as:
    - dove
    - bear
    - elephant
    - Uncle Sam
    - hammer and sickle
    - donkey
26. Mount a large advertising picture. List descriptive words under the picture. A new car ad may produce these words: shiny, bright, sport, adventuresome.
27. Make folders of pictures and descriptive words, pictures and action words, pictures and "feeling" words.
28. Study a news picture. Dictate sentences to the tutor or teacher. Your sentences will make a story.
29. Select a news picture on page one. Ask questions about the picture to help you understand its meaning.
30. Choose a picture from an advertisement. Become an object in the picture. Tell a first-person story. Was the necklace bought by a rich lady? Did it go to faraway lands? Did the necklace bring pleasure?
31. Make a deck of alphabet cards. Using playing cards, paste a letter of the alphabet on one side and an object or animal beginning with that letter of the alphabet on the other.

Things to do

1. Have a "Weird Picture" Contest. Find a strange or unusual picture. Display it. Class members can vote on the weirdest.
2. Write stories from pictures.
3. Write conversations or captions for pictures.





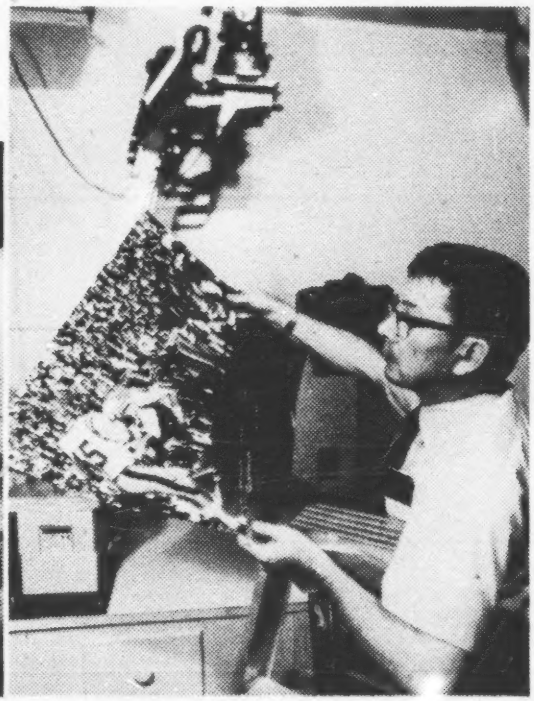


Photos by Ray Stafford, Don Burk, Roger Mullis.

Photojournalism Activities

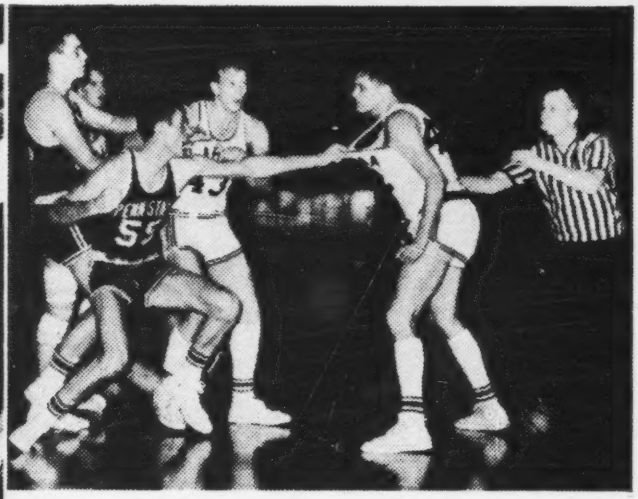
1. What qualifies a photograph or a series of photographs as "documentary"? Look through the newspaper to determine what pictures are documentary shots.
2. Make up a story with random photographs.
3. Use your camera to document an event, your neighborhood or a season of the year.
4. Talk with a staff photographer about his or her job, how the photographer gets to the scene of the action on time, how he or she decides what or how many pictures to use.
5. Investigate the technique of stop action shots and their effect in sports photographs.
6. Select newspaper portraits. Analyze what is seen in these faces. Make up stories about these people. What do their clothes say about them? Their posture? Their smile? The look in their eyes?
7. Select shots of people you would or wouldn't like to be. What are our preconceptions about certain types of people? How do pictures create stereotypes for us?
8. Select various news pictures, maps and graphs. Discuss and appraise. Why was each one important enough to print? By what methods did they come to the newspaper?
9. Select a newspaper story that interests you. Draw a picture to illustrate the story and write a caption.
10. Choose a photograph that illustrates a news story. After reading the story, list all the details in the photograph that are not mentioned in the story.
11. Find a series of photographs on a particular subject that has special news appeal such as: urban renewal, historic landmarks, space research, accidents, military events or famous people.
12. Find display ads that use pictures of sales people or executives. Appraise the use of individual photographs in these ads. How do gestures, bodily position or facial expressions help form an image to appeal to

Report on wire services which gather pictures, dark room techniques, sports photography and action shots.



the buyer? Does the use of photography contribute to the sales appeal or does it distract?

13. Clip and mount testimonial advertisements which use photographs. Reducing salons, cosmetics or patent medicines are the most common ads of this type. Why were photographs used in the ads? Create an ad for a new product. Use a photograph in your ad.
14. What newspaper columns use photographs of the writer in the column space? Collect these and discuss why columnists' photographs are used.
15. Select an action photograph. Using strong, active verbs, describe what is going on in the photograph.
16. Collect one each of the four basic types of news pictures found in newspapers: on-the-spot, people, sports and historical interest.
17. Look at each photograph in a newspaper. Tell which news value the editor used in choosing the photograph to be printed.
18. Compare a tabloid with a daily newspaper. Which contains the most complete and impartial news coverage? From which would you rather receive your news?
19. Compare two different newspapers' use of photographs. Is the frequency different? the size? the placement? Which paper makes the more effective use of photographs?
20. Collect newspaper photographs that are funny or unusual. Choose your favorite to write a story about what's happening in the photo.
21. Find photos with a message. Select the photo that you think is the strongest and most memorable. Write a paragraph why you think so.



Photos by Allan Walker

Things to Write about with Pictures

1. Select photographs that are similar in some way. They may contain similar objects, buildings, actions, people or scenery. Describe the similarity in the pictures.
2. Write a caption for a photograph. Summarize the main action or idea of the photograph. Write a title for the photograph.
3. Select a photograph. Write a page or two of conversation as you imagine it might have happened.
4. Select a photograph that tells a story. Decide the main idea of your story. Select the details from the picture that will lead up to the main idea of the story. Arrange all of your details so your story rises to a point of humor or excitement or revelation at the end. Write the story so photographically that the reader will be able to "see" what happened as if he had been there.
5. Art of Observation. Write all you see in a picture.
6. Invent a one-sentence title.
7. Write comparative essays about similar pictures.
8. Write contrasting essays about dissimilar pictures.
9. Use photographs for developing figures of speech such as: hyperbole, simile, metaphor, personification.
10. Select a photograph and decide what is the most vital thing to say about each one. Write a page leading up to the main point. (Good practice in arranging details so they all contribute to the main point.) Identify yourself with a person in a group photograph. Write an observation from the point of view of the person you imagine yourself to be.
11. Study a picture and decide on one general idea, or thought, or feeling suggested by details in the picture. Express the idea and illustrate it by details in the picture.
12. Select a picture that reveals conflict.
    a. Write one sentence that conveys a physical conflict dramatically in any one picture.
    b. Write one suggesting inner conflict.

    c. Explain how one detail emphasizes a major conflict or tension.
    d. Write a full paragraph describing the atmosphere of tension captured in a picture.
    e. Convey the conflicting forces through a metaphor. What is the conflict "like"?
    f. Imagine the thoughts of one character involved in the struggle.
13. Select a picture of a person. Analyze expression, gesture and action to reveal character. Imagine what the person is thinking about and then write a dialogue to suggest the nature of the person.
14. Select a comic strip having no words. Write what you think is going on in the frames.
15. Given cutlines removed from newspaper pictures, write new cutlines. Compare to the original.
16. Retell a comic strip in one paragraph.
17. Keep a file of comic strips for several days. Discuss the sequence, language patterns (slang and colloquialisms,) type of humor and purposes.
18. Write a character sketch about a comic strip character.
19. Clip pictures as a background for a topic for essay writing.
20. Write a personal letter to a news personality.
21. Given a picture showing a community problem, write a letter to the editor expressing your solution.
22. Given a large picture in an advertisement, list all the nouns in the picture.

Creative Experiences

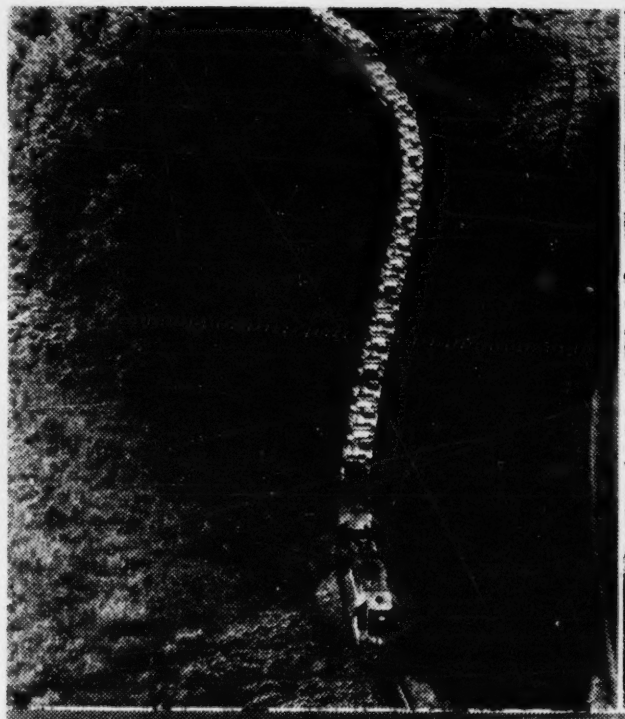
1. Cut out and mount two objects which are not found together. (Examples: a shark swimming across a desert, a palm tree on top of a water lily, a dog running across a table.) You are creating new situations and having fun in comparing sizes.
2. Draw two people facing each other. Cut out objects that show what each is thinking.
3. Tear shapes of newspapers, wire photos, and glossy prints. Arrange and paste on a large piece of paper. You may add details with paint or ink to your composition.
4. Cut out a large illustration of a person, animal or object from a newspaper. Add words, smaller pictures, or symbols to create a collage with new meaning.
5. Pretend you are an artist having your first art show. Design a poster for its opening. Cut out headlines and illustrations from the newspaper.
6. Cut out newspaper pictures, words and word symbols. Paste them on an object — a bottle, an ash tray, a waste can — and decoupage.
7. Cut out newspaper pictures. Cut out headlines, advertising slogans and quotations. Working with a group, put printed expressions under the pictures. Strange, unusual and humorous connections will be made.
8. Cut out words and paste in the shape of any object. You are creating a concrete poem when the words hang together in a shape.
9. Create a "kidnap" note using words, pictures and images found in the newspaper.
10. Create a get well or friendship card by cutting words, images and pictures from a newspaper.
11. Use wirephotos for lots of fun things. Fold to make fans, flowers, paper hats, airplanes or birds. Paint over them. Use them to illustrate a story. Make a wall display.
12. Create a mosaic. Cut out dark and light shapes. Paste to make a new picture.
13. Make a "Perfect Person." Find pictures of what you consider to be the best eyes, face shape, mouth, hair and neck. Paste together. What is the result?

14. Cut up a glossy photograph to make a puzzle. Give it to a friend to piece together.
15. Keep an art bulletin board. Use topics like these:
    Stories about art displays
    Feature story of an artist
    Prints of famous works of art
    Interesting photographs
    Columns that review art displays
    Posters of printing styles used in headlines
16. Collect and study photographs and illustrations. Discuss: perspective, shadings, proportion, balance, center of interest, use of color.
17. Research and report on four-color processing.
18. Study comics and cartoons. Practice drawing different emotions such as surprise, sadness, happiness, etc. Draw original comic strips and cartoons.
19. Use newspaper photographs to study the lines of houses and architectural drawings.
20. Study figures in various photographs. Use these to draw some body positions.

Art of Seeing

Discuss qualities of effective photography: framing, scale, visual angle or special optical effects such as the use of light or focus.

Photos by Don Ray, Allan Walker, Dan McCormack.



Projects to do with Pictures

1. **Consumer Economics.** Collect photographs from your local newspaper of anything that money can buy. Mount the photographs on heavy paper and print the price of the item on the back of each card. Select an auctioneer who holds up an "item" and describes it. The bidder who comes closest to the exact price wins the item. The winning bidder is the person with the most cards.
2. **Mood Collages.** Choose newspaper pictures that reflect certain moods. Make composite pictures or collages.
3. **Super People.** Look through wirephotos and collect photos of famous people who possess special talent or personality traits. You may choose a picture of Bill Cosby because of his sense of humor, Billie Jean King because of her physical strength, Evel Knievel because of his nerve, or Liza Minelli because of her talent. Cut out parts of photos of these people and paste them together to make your Super Person. Add your own illustrations, remarks or captions in order to make your point. You may follow the same procedure for Super Villain.
4. Select wirephotos that piece together the parts of a news event. Tell what the news event is; who was involved; and where, why and how it happened.
5. **Mass Media.**
   a. Discuss qualities of effective photography in several newspaper photographs: framing, scale, visual angle or special optical effects such as the use of light or focus.
   b. Find examples of photographs that require no captions. Discuss how these photos communicate without using words.
   c. Use wirephotos to make a composite picture which reflects your view of your country. Suggested topics:
      1. Government and Politics
      2. Beautiful Things
      3. People
      4. Changing Landscapes of My Country
      5. Work
      6. What People Do for Fun or Sport
      7. Problems

6. **Sports.** Collect information and pictures for a presentation on a topic such as one of the following:
   1. Women and Girls in Sports
   2. School or Neighborhood Sports
   3. Sports Around the World
   4. My Favorite Team or Individual Sport
   5. The Olympics
7. **Work.** Collect articles and photos about people with different kinds of careers.
8. **Food.** Collect pictures of attractive foods, table settings, special diets or ethnic menus.
9. **Having Fun.** Collect photographs, captions, headlines and ads that illustrate what "having fun" means to you. Make a collage or poster to display.
10. **Human Interest Stories.** Look for photographs that go with human interest

stories. What kind of people are human interest stories about? Celebrities or everyday people? What extraordinary things did they do to make them "newsworthy"?

11. **Make a pinhole camera.** You'll need a shoe box, some tinfoil, black photographic tape, black paint, straight pins, light sensitive paper, a cardboard cutter, and developing chemicals. Paint the inside of the box black. Cut a small square hole out of one end and tape a piece of tin foil over it. Poke a hole in the tin foil with a straight pin. Make a "lens cap" with a small piece of tape which you can lift up to let light in and close after taking your picture. Go into a darkroom or a light tight closet and tape a piece of photographic paper inside the box across from the hole. Seal up the box thoroughly with black tape, and you're ready to take a picture. Place the box in front of your still subject. Steady the box with a rock or a book. Gently lift up the piece of black tape covering the pinhole to expose the paper inside to light. On a sunny day, the length of exposure is about 30 seconds; but you will have to experiment. When done, go back to the darkroom to develop, stop, fix and rinse what turns out to be a negative image. Place your negative on top of another piece of photographic paper. Allow light to shine through the top piece and strike the bottom piece. Develop the second piece of paper and now you'll get the positive image.
12. Make silhouettes which were early forms of portraiture, the most popular use of photography in the early days. Use repro-negative paper which is a Kodak graphic arts paper that is quite light sensitive, but can be handled in classroom light. It produces a crisp black and white image when developed in Kodak Dektol developer, stop bath, Kodak Fixer and a water rinse. Tack a piece of this paper on the wall directly behind the student's head, turned slightly so that the nose just about touches the paper, and turn on a light held straight on toward the face for about four seconds.
13. Design a newspaper that you would like to read.
14. Collect pictures and articles about outstanding personalities. Write essays about them.
15. Report on line-drawing and lithographing techniques.
16. Collect and analyze editorial cartoons. What is the cartoonist's style. How did he begin? What is the dominant theme?
17. Collect Lou Egner's columns, "Camera Shots", which appear each Saturday in the **Jacksonville Journal.** Mount on notebook paper and organize the articles according to headings: camera, dark room techniques, effective composition, etc.
18. Collect Dick Bussard's series, "Time to Remember", which appears each Thursday in the **Jacksonville Journal.** Mount on notebook paper and organize the articles according to chapters in local history. Observe photographs to discuss changes in techniques.

Research Topics

1. Get to know the work of photographers such as Mathew Brady, Jean Eugene Auguste Atget, Lewis H. Hine, Dorothea Lange, Walter Evans, Paul Strand, Edward Weston, Ansel Adams, Edward S. Curtis, Walker Evans, Robert Frank, W. Eugene Smith and Alfred Steiglitz.
2. Investigate the first great era of illustrated journalism during the last years of the nineteenth century. Observe the frequent use of line drawings in reporting the Spanish-American War during the era called "yellow journalism." Check the influence of William Randolph Hearst and Joseph Pulitzer, among the first publishers to emphasize visual coverage.
3. Research the process and techniques of zinc etching.
4. Discuss the tabloid picture paper which appeared after World War I. (See histories of the **Daily News** and the **Daily Graphic.**).
5. Report on the system for transmitting pictures by radio which began in the early 1930's.
6. Discuss the photographic changes in newspapers brought about by television's competition.
   a. Art in the Daily Newspaper
   b. How Pictures are Judged and Selected for Publishing
   c. Cropping Techniques
7. Discuss the "penny papers" of the 1830's and their liberal use of pictures.
8. Determine what training is required in becoming a photographer. What job opportunities are available?
9. Compare several newspapers to determine how photographs affect layout and design.
10. Report on press equipment most commonly used: cameras, film, darkroom equipment.
11. Collect and mount prize winning photographs.
12. Non-picture press assignments are routine news pictures which do not depict news actually happening. Collect pictures of check presentations, plaque and gavel passings, hand shakings, ground breakings, tree plantings or ribbon cuttings. Are they cliches or did the photographer arrange a different and interesting shot out of a non-picture situation?
13. Report on the better known photographic services.
14. Report on the history of comic strips. Analyze the various types. Discuss the popularity of certain comics.
15. Report on the history of the Pulitzer Prizes. When were they first awarded? Who decides the winners? What are the categories? Who were this year's winners?

A Sample Elementary Lesson: Reading A Picture

Observe the picture and read the caption.

Times-Union Photo by Evelyn Long

Mailbox Nursery

Palatka letter carrier Max Musgrove and Mrs. Shirley Noles check progress of a family that has taken over the Noles' mailbox at June's Trailer Park in Palatka. Musgrove prides himself on personalized service and friendly response from postal patrons, and the mother wren that turned the box into a nursery for six infants didn't mind a bit until the neighborhood turned out for a peek. Musgrove has been on the route for the past 10 of his 20 years of Palatka service and his sensitivity to animals is almost legendary.

Oral Communication

1. What does the title tell you about the contents of the mailbox? Why is a mailbox an unusual nursery?
2. Describe the man's appearance. What work does he do?
3. What does the caption tell about? Discuss these ideas:
   - family mailbox
   - birds' nestling habits
   - kindness to animals
   - curious neighbors
   - trailer parks
   - birds often seen
4. Locate Palatka on the Florida map. What does "Palatka" mean?
5. Tell why you think the wren built a nest in the mailbox. Discuss other unusual places that birds have built nests.

Vocabulary Building Lesson

1. List words that describe the mother bird. (wren, small, protective, sitting, frightened)
2. List words that make you see the baby birds. (tiny, hungry, fluffy, chirping, waiting, brown, open-mouthed)
3. How does the mother wren feel to you as you hold her? (soft, warm, smooth, feathery, jumpy)
4. How can a bird move: (fly, soar, dive, sail, light, swoop)
5. Tell about the mood of the man. (Surprised, happy, satisfied, friendly, curious, proud)

Phonics Lessons

1. List words that start like bird. (build, bill, boy, buy, bench, belt)
2. List words that start like mail. (meat, minister, money, music, memory, mice)
3. Make a list of compound words like mailbox. (barnyard, birthday, mailman, farmhouse, eyeglasses, necktie, neighborhood)
4. As you hear the caption read by the teacher, mark on your paper each time you hear the "p" sound at the beginning of a word. (11)

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English Lessons

1. Look at the picture and list the nouns you find.
   (man, hat, hand, arm, hair, bird, mailbox, grass, tree, pencil, eyeglasses, shed, ears, nose, shirt, etc.)
2. List adjectives which describe the man.
   (tall, kind, well-dressed, pleasant, sensitive)
3. Write adjectives to describe:
   the weather
   the woman
   the mailbox
   the locale
   the shed
4. List prepositional phrases:
   in the mailbox (birds)
   on the mailbox door (hand)
   on the head (cap)
   in the pocket (eyeglass case and pencil)
   Write sentences using those prepositional phrases.
5. List the different meanings of **nursery.**

Creative Writing Lessons for Younger Children

1. Look at the picture and tell:
   what the mother bird is doing
   why the woman is looking
   why the mail carrier is proud
   how the woman gets her mail
2. Write a letter to a friend telling of the birds as if you were the mail carrier or the woman.

Creative Writing Lessons for Older Children

1. The caption says the mail carrier's sensitivity to animals is almost legendary. Write a legend telling of the mail carrier's extraordinary kindness to animals.
2. Write a story as if you were the mother bird.
3. Write a conversation as you imagine it between the mail carrier and the woman. Punctuate properly.
4. Write a poem or script for a play about the picture.
5. Using a simile write what the mail carrier looks "like." The mail carrier looks like a mother hen watching over her biddies.
6. Try writing a study of the man, based partly on the appearance that you can see, and partly on your guesses as to what kind of man you think he is.

Practical Writing about the Picture

1. Practice writing titles to replace Mailbox
   Nursery.
   A Home in the Box
   Rural Free Hatchery
   A Surprising Letter
   No Letter Today
   (Note use of capitalization.)
2. Practice writing information beneath the picture. In a few sentences tell:
   who
   what is happening
   where it is happening
   when it is happening
   why it is happening
   how it is happening
3. Practice writing a friendly letter.
4. Practice the correct form of a business letter.
5. Write one sentence to tell what is happening in the picture.

Projects

1. Make a scrapbook of bird pictures.
2. Make a collage of farm pictures clipped from the newspaper.
3. Make a list of Florida place-names and their meanings.
4. Make a chart showing how a letter gets from the city to the country.
5. Report on organizations which promote kindness to animals.
6. Report on the care and feeding of birds.
7. Report on a mail carrier's work.
8. Read myths and legends about a character's kindness to animals.

Resources

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Leavitt, Hart Day, and David A. Sohn. **Stop, Look, and Write!** New York: Bantam Books Inc., 1964.

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Payne, Lee. **Getting Started in Photojournalism.** New York: American Photographic Book Publishing Company, 1967.

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